BAINTE-BEUVE'S MEMOIRS OF MADAME DES-BORDES-VALMORE.

MEMOIRS OF MADAME DESHORDES VALMORE. By the late C. A. SAINTE-BEUVE. Translated by HARRIET W. PRESTON. 12me. pp., 227. Roberts Brothers. Among the admirable qualities of M. Sainte-Beuve which gave him such signal mastership in the exercise of the critical function was his exquisite perception of character, no less than the acuteness of his literary judgments. To him the element of most profound interest in a book was its revelations of human mature. He valued literature not so much as an illustration of principles, as an opportunity for sympathy. In his view, an original character was clothed with all the fascinations of a work of Art; he was never weary of studying its texture, of bringing to light its delicate and subtle graces, of pointing out the hidden traits which were the secret of its influence and its charm; he rejoiced as keenly in the discovery of a virtue as many critics do in the expesure of a fault. The soul of man to him was the most wonderful product of creative power, the object of tender sympathy no less than of religious homage, its endowments, its aspirations, and especially its sorrows had a character of divine sanctity, revealing the presence of the Infinite with no less force than the voice from Sinai or the flames of the burning bash. He had a passion not only to disclose" the soul of goodness in things evil," but to invest acknowledged excellence with fresh colors of

radiance and beauty. In the reesent volume he has selected an example which is indebted for its attractions to no pride of circumstance or splendor of environment, but solely to the modest excellences that were nurtured by the discipline of sorrow, with no reflected brilliancy from the sunshine of worldly prosperity. Madame Desberdes-Valuore by genius and temperament was a natural poet. Her verses were the expression of her life, echoing her cries of love and grief. The purpose of M. Sainte-Beuve, however, is to illustrate not the poet, but the woman. He would present a manual for all who have the sensitiveness of the artest, and more especially for women with hearts both soft and proud, that bleed to the very last, but never despair.

Madame Desbordes-Valmere was born in Donai June 20, 1786, and died in Paris, July 22, 1859. Her father was a beraldic painter. The Revolution put an end to the demand for armorial embellishments, and it became necessary to seek some other means of subsistence. In 1799, the young Marceline accompanied her mother to Guadeloupe, where they counted on finding a relative who had there amassed fortune. They arrived, however, when the country was in a blaze of revolt, the yellow fever was raging, their relative dead, and the mother of Mile. Desbordes soon fell a victim to the epidemic. The child was received by the wife of a ship-owner from Nantes, and a passage engaged for her on a vessel bound for France. The ship encountered a violent storm, and Marceline would not be persuaded to go below. The sailers, who had become attached to her, tied her among the shrouds, from which she witnessed the conflict. Her artist nature was revealed in the delicate girl of fourteen years. Her modesty and courage wen the interest of all on board, except the captain, a coarse and brutal man, who conceived designs of the basest character. Unable to accomplish his purpose, he became her enemy, and left no means of annoyance unattempted. Under pretense of obtaining the price of her passage, he took pos session of her scanty effects, so that on landing at Dunkirk she was entirely destitute. Life thus early presented to her an ungracious and cruel aspect. She found her family in the depths of poverty, and after a long struggle she decided to tempt her fortune upon the stage.

She began at the theater of Lille, with everything to learn in regard to her new profession. It was only by studious nights, close economy, and many privations that she was enabled to pass the ordeal. The tax was too great for her strength, but she gave way only in secret. One day she dropped in a swoon upon the staircase, and was taken up by a neighbor who had been startled by the noise of her fall. At this time she formed a habit of suffering, which softened her talent, but passed into the essence of her life.

Her next engagement was at Rouen, where she played the simple and innocent parts, that were in singular harmony with her pure and ingenuous nature. She had not studied at any school or con servatory, had no trace of mannerism, no little artificial ways, and trusted entirely to the promptings of her fine spontaneous genius. She gave a trans-parent significance to the words by her natural inflectious, and in comic passages especially was very effective. Some actors from Paris happened to obher so favorably to Grétry, the celebrated composer, that the was led to undertake the charge of her musicalteducation. He soon gained a fatherly interest in the young artist, whose noble but sad expression made him call her "the little dethroned queen," Under his anspices she quickly rose to dis-tinction. Her many rare and refined qualities swakened enthusiasm, especially in pathetic and impassioned parts, although she slightly lacked the physical energy to set them off to the best advantculties compelled her to sacrifice the future to the present and to accept an engagement at Brussels. She afterward returned to the theater of Rouen, where she played light comedy with great applause, but her singing days were over. twenty," slie says," my private griefs compelled me to give up singing, for the sound of my own voice made me weep. Put the music reverberated in my sching brain, and) my thoughts involuntarily arranged themselves in harmonious numbers." "Music," adds Sainte-Benve, "was beginning to

turn to poetry within her, and so it came to pass
that the elegy one day blossomed upon her lips."

Summoned to the Odon in 1815, she first appeared,
March J. in the part of Claudine in a piece of PiganitLebrun's, "Claudine and Florian." Here she achieved
a marked success in several parts, and particularly in
that of Enlate in "Misanthropy and Rependence." So
many fears were shed over her performance that one
day a wiced wit, who had heard tell of this tearful and
irresistible triumph, and who attributed it to the infatostion of the public as comply took his seat in fite balcony
aud ostentationally special out upon the railing a comple
of white handker biole, in order to stanch the floods of
tears which were about to flow. The jester was outwitted.
The piece began, he liste hing at the outset with the most
cheerful countempee an order to render his neighbors
abourd. As the interest grew, there were symptoms of
semotion; and, finally, in the seene where Enlaite pours
forth the anguish of her broken neart upon the breast
of the countess, bardly a treath was drawn. It was no
use; a few siffed sighs were beard here and there about
the hall, then sobs—finally, a brace of the malledous critic
theaff changed, he put his & undkerchiefs away, and only
used them furtiveny to wipe away some genuine tears.
Such was the power of that simple, natural paying, of
that voice whose compass, was se wide, its notes so tender
sate during yet whose prevailing strain of emotion did
not preclude, upon occasion, accents of exceeding lightloose and days to

In 1815 she returned to Bruesels, where two years after she was married to M. Valmore, who belonged to the same theater as kerself, and had for some time cherished for her a deep and earnest attachment. Her first volume of poems appeared in 1818. After

ewn person. Sensitive, modest, and without reproach, in some of her early poems the gave expression to the painful chill which she felt from this cause. She is addressing a friend who was free from any such scruples, and her verses, in spite of some halting measures in the translation, will be read with pleasure for their quiet dignity and pathos.

The world where you are queen was ever harsh to me;
It never knew my heart, so proud and yet so soft;
Behind the lofty wall its scorn had reared aloft,
Deomed were my early years to frigid misery.
For Thadia's shrine had been my refuge in distress,
And Hope had lured me on with promise vain and gay;
Yet tanny a time tears I could not repress
Under the jester's crown made way.

In the vain shows where wit doth win applause, Hushed lies the heart, and bidden: Te please becomes the first of laws; To love is aye forbidden. O strange caprice of the unstable crowd! O gracious Muse, beloved and yet despised! Honors divine by night allowed, By day conthematized!

'Away," I cried, " with this incongruous blending Of triumph and of shame! Of traimph and of shame!
The grievons pride to our estate descending.
The scattered lights of fame!
So sore to feel, so languid in aspiring.
Bearing a barb for ever in my breast.
Wife, mother,—these sweet names in vain desiring.
I longed for my last rest."

Still in later years Mme. Valmore was always loyal to the memories of her early life. She cherished the precious friendships which it had bequeathed to her, many of which were among the most illustrions of their kind. Her first reputation as a tender elegiac poet commenced about the year 1834. While she was residing in the South of France her new star had taken its place in the poetic firmament, and shone with a soft and tranquil lustre. She had never breken with tradition, although she introduced a new variety of the romance, and rendered the elegy in a sweeter and more feminine key by the impassioned plaint of a forsaken heart. But her genius did not take its highest flight until several years after, when the spur of constant suffering, the suggestions of bolder poets than herself, and an increase of skill in the management of her own tearful tones, prepared the way for the full expression of the warm sympathetic qualities that centered in her soul. The following is a specimen of her later productions, "one of those piercing notes which she alone could deliver-the anguish of a broken heart, of a wound whose depth one dares not search and prove."

Do not write. I am sad and would my life were o'er.

A Summer without thee i—Oh, night of starless gloom!—
I fold the idle arms that cannot clasp the more,—
To knock at my heart's door were like knocking on a tomb.

De not write.

Do not write. We will learn unto ourselves to die.

Ask God, or ask thyself of my love, if thou wouldst know; But to hear the calling far away and calling tenderly, Were to hear the songs of Heaven afar and never hope

Do not write; for I fear thee. I do not dare to think
How the voice was went to sound lest it seem to call
anew.
Do not show heing water to one who cannot drink;
The writing of a friend is a likeness passing true.
Do not write.

Do not write those sweet words, for I may not read them now:
They would flood my foolish heart with a deceifful bliss.
They are brilliant with thy smile, with thy tenderness aclose: aglow; I could not choose but dream thou hadst sealed them

Do not write The religious nature of Mme. Valmore, like her poetic genius, was tender and susceptible. But her piety was all charity, and peculiar to herself. Until a late period of her life, she cherished all the simple faiths and sweet superstitions of her childish years, confounding in the same homely affection, God and her father, the Hely Virgin and her mother and sisters. She was an angel of filial devotion to her father whom she lost when she was thirty-three. She lived perpetually in the presence of the departed, and always invoked their aid in her prayers. But even in her most cherished beliefs she never introduced a third person between herself and God. She often went into a church to pray, but it was between the services and when the nave was empty. Her Christ was the Christ of the poor and forsaken, the prisoner and the slave, the Christ of the Magdalene, and the good Samaritan. But as years went by, and fate dealt heavy blows, her faith was crossed by many a doubt, and often obscured by funereal shadows. When there was no one left for her to warm and comfort with her own hope, when at last she was alone with herself, all illusions were dispelled, and in the weary months that preceded her death, a

great silence fell upon her. Her immediate family consisted of her husband, two daughters, and a son. M. Valmore was the very soul of probity and honor. He suffered from comaction and asked only for hor ment, and the privilege to work. The children inherited a portion of the rare gifts of their mother. Of the girls, both of whom died before her, the vounger was of a sensitive, poetic temperament, in clined to melancholy, with an ardent craving for affection, to whom caresses were a necessity. The elder, who died a short time after her marriage to a councillor of State, was of remarkable personal loveliness, a disposition almost angelic in its sweetness, and of a serious and stoadfast character, in which the softer graces were combined with a dash of Puritanic earnestness. The grief of Mme. Valmore for the loss of these daughters was a perpetual wound. She was overpowered by a strange weird sense of desolation, an obstinate yearning for solitude, and a certain chronic dread which admitted no ray of hope. The misery of narrow circumstances, with constant demands upon her meager resources, was a sting to her susceptible nature, and added to the burden of her life. M. Sainte-Benve does not hesitate to call her the Mater Dolorosa of poetry, and quotes among her plaintive moans several heart-rending passages from letters to her friends. "I have no moral power left. I dare not write, especially to those I leve; for I cannot lie, and the tale is too sad to tell.-In short, we cannot have what we wish. A hidden force compels us to all sorts of sacrifices, and that force is irresistible. Paris which has devoured our substance and our hopes, becomes more and more uninhabitable to us; and the enly desirable thing would seem to be some quiet provincial nock, where we might hide our ruined lives and rest after our vain labers. But even such a change is encompassed with difficulties. It would be an uprooting, and I am languid with grief."

After the death of her only remaining sister in 855, the measure of her mourning seemed to be full. In the crisis of her distress, she could hardly refrain from maxmuring at Providence and asked why so much suffering should be concentrated in a single destiny. "Sooner or later," says M. Sainte-Beuve, every believing heart must have its bour of temptation and denbt, its agony and bloody sweat, its garden of Getheemane." The fatal aspect of the bare reality irresistibly recurs to those gender souls that fain would hope, and overwhelms them with

where they remained give gears, at the expiration of which time Mine. Valmore finally quitted the dramatic career. A second and third edition of her pecess indino will be dealer at Lyeas, where they remained give gears, at the expiration of which time Mine. Valmore finally quitted the dramatic career. A second and third edition of her pecess had now liked her place in the very front rank of female poets.

Her experience of twenty years upon the stage could not fail to leave a prefound impression upon her character. While it rundered he sensibilities mere acute, it enlarged the scope of her intelligence, but gave her a faculty for a watering which sprang from the delicacy of her nature. Just down the provides against players was still at its hight. Not only the clergy, but the world at large, evined a goade of anotherm at the vocation. Female comedium of with men, but were fully removed, when not only women of fashion, but women did not recognize them. It was not under the world and the contract of the public expendent of the public periodic and or recognize them. It was not mill the day of Rachel that the barriers were fully removed, when not only women of fashion, but even young girls of the highest rank approximate to do. He office of the public periodic and refinements proper to a making the contract of the public periodic and refinements proper to a making september of the public periodic and refinements proper to a making september of the public periodic and refinements proper to a making september of the public periodic and refinements proper to a making september of the city and the other and the dust and the dust and the dust and definement of the city of the highway, always in quast of lodgings, climbing and the office and refinements proper to a making september of the public periodic and refinements proper to a making september of the public periodic and refinements proper to a making september of the public periodic and refinements proper to a making september of the public periodic and refinements We have come to the supreme avowal, the gaddest of

specifion which was so signally condemned in her ! The end tragedy was at length brought to a close, as it should have cost bins. As a generalisa-

Her death, which took place at the age of 73, was the signal for general recognition from the most conspicuous lights of French literature. Even while yet living she was crowned with the loftiest honors by her cotemporaries. Alfred de Vigny said that bers was the finest female mind of our time." Béranger wrote to herself, "An exquisite sensibility marks your productions, and is revealed in your every word." Brireux called her "Sweet spirit with the golden voice." Victor Hugo wrote to her, You are womanhood itself; you are poetry itself. Yours is a charming talent, the most moving I know in a woman." M. Sainte-Beuve himself sums up his impressions with the words, "Hers was the most courageous, tender, and compassionate of feminine

souls." The execution of this volume by the American translator shows that it has been performed with in-telligent sympathy both with the author and the subject. It betrays the marks of loving diligence in every line. Nothing but a womanly admiration of the character of Mme. Valmore, and of the genius of M. Sainte-Beuve could have inspired the almost caressing devotion with which she has accomplished her affectionate task. If she has not entirely overcome the difficulty of rendering the poetical selections from Mme. Valmore into faultless English, she has faithfully eaught their spirit, while her prose, for the most part, is a model of graceful and elegant expression.

LIVES OF THE GOVERNORS OF PENNSTLVANIA. By WILLIAM C. ARMOR. STO. pp. 528. J. K. Simon. The compilation of this work exhibits the evident tokens of diligent research and conscientious labor, as well as an enthusiastic interest in the subject. It has occupied the writer during several years, and presents the fruits of original investigation which are now for the first time placed in possession of the public. The history extends from the carly settlement of Pennsylvania under the Dutch rule, a period, according to the author, from 1609 to 1638, although the former date is five years previous to the entrance of the first white man into the territory, to the administration of Gov. Geary from 1867 to 1873. In preparing the volume, Mr. Armor has aimed to present a succinct narrative of the history of Pennsylvania, in connection with the blographical sketches of its Governors, without reference to political distinctions or partisan prejudices. It is writ-ten with calmness and moderation, aiming at perspicuity of statement, rather than at elegance of style, and condensing a good deal of rare and valuable information within convenient limits. This work, although destitute of the charms of masterly historical compo-sition, throws fresh light on the colonial annals of Pennsylvania, and on the subsequent progress of the

A HAND-BOOK OF ENGLISH LITERATURE. (AMERICAN AUTHORS.) By Francis H. Underwood, A. M. 12me. pp. 649. Lee & Shepard.

The design of this volume, like the preceding portion of the work devoted to English authors, is to present a select anthology from the most eminent writrs, rather than to furnish an exhaustive survey of the literature which they represent. On this account, although it can claim less historical value, it possesses a greater degree of popular interest. It consists mainly of choice specimens from the productions of the most distinguished American authors, without attempting to distinguished American authors, illustrate the progress of intellectual development in this country. The selections have been made with discrimination and good taste, affording a faithful specimen of the style and characteristic thought of the respective writers. The extracts are introduced by brief critical and biographical notices that are often marked by acute-ness of thought and piquancy of expression, though not by any superfluous respect for traditional reputations.

A large space in Lippincott is devoted to in-tructive matter-of-fact articles of a more solid character than usually figure in the pages of the Magazines. Among these are "The Roumi in Kabylia," "The National Trans-Alleghany Water Way," "New Washington," and "Cuba," which will attract the attention of many readers. The paper on Washington presents some of the features of the national metropolis in a striking light, and shows among other things, that the prosaic political city is not without elements that appeal to the imagination. "This seeme from the hights is a fascinating one for the day-dreamer. Every thing is in harmony with the past character of the capital. Everything is misty, vast, uncertain, grand, and Ill-defined. One does not see clearly the boundaries —the city and country are one. Every street we trace in the distance, almost every building, almost every foot of ground, has gathered something of tradition from the lives of the statesmen, generals, jurists, diplomates who have lived and wrought here three-quarters of a century. The visions that passed before the eyes of Washington as he stood on the Observatory Hill there, a subaltern under Braddock, contemplating the wilderness about him and imagining the future; the pictures that filled the fancy of the intractable L'Enfant as he defined the great mall and thought of the gardens be-tween the Tuileries and the Chamber of Deputies; Andrew J. Downing giving his last days to such an arrangement of the trees and grass as would be worthy of the design; President Madison and his cabinet, with a useless little army at their beels, flying in despair from riding an old mare up Pennsylvania-ave; the burning Capitol and White House lighting up the gloom of that hideous night; Stephen Decatur shot to death just round the bend of the Anacostia there; the conflicts by tongue and pen that have again and again gone on here till the whole country swayed; Gamabel Balley silencing a mob at his door; the histories that lie buriod under the 30,000 headboards that gleam like an army of chosts among the trees of Arlington; Abraham Lincoln gasping his life away in that little Tenth-st, house; his assassin dashing in darkness across the bridge at our feet, over which we have just passed, and spurring al-most into the shadow of the parapet where we stand;ill these things, and a hundred more as tempting to the dreamer, come crowding on the mind at every glance. Yet who stops to call Washington a romantic city When the White House, just visible from those tree-tops, shall have ceased, as it soon must do, to be the home of the chief magistrate, what future magician shall summon down those cheerless stairways the ghostly procession of dead Presidents, as our first literary necromancer marshaled the shades of royal governors across the threshold of the Province House!" The homelier phases of life in Washington are far from cheerful, and afford little advantage over those of our provincial New-Yorks and Philadelphias. "There are a few business men in Washington who are as enlightened, abundant is their reward. There are a few who deal only in good wares, who always sell them at a reason able profit, who believe that any kind of deception is a blunder, who manage their establishments with economy who are aware that the more money they permit their customers to make the more they will ultimately make themselves,-who, in short, have learned the principles of business and have the character to stand by them. But so many fall shortoften through ignorance—in one or more of these respects that the average business character is low. If a hady wishes to spend twenty-five dollars in shopping, she can generally travel eighty miles -to Baltimore and back-and save enough of that small sum to pay her for going, besides being sure of finding what also wants. The Washington shopkeepers may really thick that they cannot help this. They must help it, or consent to be soon shoved saide by those who can Instead of being troubled by the sight of his best cus tomers going as far as New-York whenever they have anything of consequence to buy, the genuine old Washington retailer seems to take a calm satisfaction in put-ting such fastidious buyers to so much inconvenience. Here it is rather the exception than the rule for the man of small business to do just what he promises to do. He

tion this is a true picture of Washington labor." 'Unsettled Points of Etiquette" gives the law in several most cases where tradition is at fault, and common-sense affords no solution, treating the most trivial details with the gravity of a "second Daniel come to judgment." For instance, a gentleman is instructed not to bow more than once to a lady in passing, though he meets her half a dozen times on a promenade or in driving. As he values politeness he must bear in mind the difference between the "bew courteous" and the "bow familiar," and take care not to smile too beamingly on a slight acquaintance, "the most charming bows being with the eyes rather than the mouth." This is information "convenient to have in a family," and stamps the author as a public benefactor.-The illustrations in this number, as usual with Lippincott, are mainly original, and without overloading the page are appropriate and attractive.

In The Galaxy for March, Mr. Carl Benson

has a suggestive article, discussing among other topics

"Our Mercantile Spirit," which the writer contends is

carried into literature and art, and causes the fairest

fruits of knowledge and genius to be rated according to

their pecuniary results. If you can get five thousand or

fifty thousand dollars for a picture it is very well to be a

painter. If you sell seventy thousand copies of your tragedy, it is worth while to write verses. At the

reception which followed a recent would-be

fashionable wedding, the bridal presents were displayed with a memorandum of the cost of each. This, of

course, is the very hight of vulgarity, but it is only the

formal expression of what we everywhere find infor-

mally. A man has taste enough to surround himself with charming specimens of Art, but not taste enough to keep him from harping on their cost. "During my stay in England," says the writer, "I made the acquaint-ance at clubs and booksellers' sorrées of a gentleman about whom I only know in a general way that he had some literary reputation and had written a book or two, but was not a littérateur by profession. He always came on foot, and we sometimes walked part of the way home together, his house and my hotel being in the same quarter. His dress and manners and conversa-tion were like those of any respectable and educated literary man; in fact, beyond their physical differences of feature and shape, there was nothing to dis-tinguish him particularly from a sub-librarian of the British Museum whom I used to meet at the same places. One day it came to pass that he asked me to dine, and when I was fairly inside his house and had an opportunity of observing the works of art which it contained (miner as well as fine art), it suddenly dawned upon me that he must be a man of very large fortune, as indeed he was. Now had this been a Parisian, he would have come to the club in his cab and tiger (excuse the zeugma); had it been a New-Yorker, he would probably have invited me to dinner somewhat sooner, but it is also probable that before I had seen his pictures I should have heard the cost of every one of them from several persons, himself included. Or he might have been a millionaire of another sort, not distinguishable by his knowledge either of grammarfor of grub from a very ordinary trades-man-a money-making machine, and nothing more." A bad effect of this price test is to drive asthetic people of moderate means out of the cities, where it prevails to the greatest extent. There are some good thoughts in the same article on the labor question, showing that although capital is created by labor, it is far from being true that the present capital of a given country is the exclusive product of that country. Not all the present capital of the new German Empire was created by German labor; a portion of it has been conquered from France, after being created by French labor. Capital in fact is the result of the savings of the labor of many successive generations, and this point is vital in deciding the question of yielding the universal charge of it to the State.-" Views Abroad," by Albert Rhodes, presents a variety of rather highly-colored pictures of different phases of domestic life in the French metropolis. The upshot of the paper is to show that more money's worth can be had for the same money in Paris than in New-York, a problem which with the writer's arithmetic is easy solved. " Life is not large fas in the United States, where there is clasticity in the incomes. Here they are fixed; so much a year, month, and day. The line about the budget of expense is rigid, especially in the case of small rentiers, who abound in France. The man of three thousand francs a year rides on the top of the omnibus for three sous; reads the papers in one of the small reading-rooms for four sous; smokes one or two sous' worth of Caporal tobacco a day, in a pipe; goes to the theater once a week for three to five francs, and to the café chantant once or twice, where his consommation costs him ten sous each time; he eats two-franc dinners, followed by that indispensable black coffee for six sous. with one or two sous gratuity, at one of the second-class cafes. The chief part of his time he strolls on the boule-vards, looking in at the windows or the people—never failing under any circumstances to admire a pretty woman-and in sitting in the public gardens, all of which is gratuitous pleasure. The man of five thousand francs enlarges this programme, but the bachelor of twelve thousand wants for nothing. This sum means a snug little apartment of two pièces on a street running to one of the favorite boulevards, with palissandre furniture, each room under the glamour of one colorpale rose, sunset beams, azure sky, or what not; some good books, a few fine engravings, perhaps a moderately good oil picture, a bit of bric-à-brac in the way of bronze and porcelsin; a breakfast of three or four francs, and a dinner of five to ten francs, at the Café Riche, Vochette, cabs, theaters, Bois de Boulogne, and kie gloves at discretion. This is the definition of twelve thousand francs-for a bachelor. Twenty-five thousand, for a bachelor, is an apartment in the Boulevard Malesherbe, an second, with a cook and a manservant, a horse and coupé, a box at the French Opera, breakfasts at home and dinners at the Imperial or Jockey Club; the dwelling consisting of five pieces, with objects of art, one or two of some value. Fifty thousand represents to value. Fifty thousand represents an apartment au premier, with horses, carriages, valet. footman, cordon bleu, a wine cellar, a box at the Italian Opera, dinners at home with friends to eat them, the usual art bibelots, a small gallery of paintings, and a good library; every-thing that man requires in bachelorhood. If any of these single men were doubled with a wife the expenses would be trebled, perhaps more—the wants of woman being an unknown quantity. The man of fifty thousand would have to live, at least, like him of twenty-five, and he in turn like him of ten thousand, which, according to Frenchmen, is the explanation and the justification of the dowry system which prevails in France." In "The Recollections of Horace Greeley," Mr. Thurlow Weed treats chiefly of Mr. Greeley's share in the politi-cal movements; from 1849 to 1860. The following tribute occurs in the course of the article : "The high estimate I formed of Mr. Greeley's character at the outset of our acquaintance, was strengthened by all I saw and knew of him for the ensuing twelve years. I invested him with more good qualities than generally belong to the best of our public men. The great ability and greater industry displayed seemed designed to work out enlightened and beneficent purposes. He seemed also to work nselfishly, finding his reward in the consciousness of doing good. His happiness seemed to consist in labor-

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ing diligently for his country and his race. He had no vices great or small, no recreations, and few amusements. I do not remember in all our intercourse to have heard him speak of his boy-life, of ball-playing, of kites.

of marbles, of tops, etc.; and I incline to the belief that

he was a stranger to all or nearly all of these juvenile

joys. Indeed, it is by no means certain that his case

was not the exception to a rule which is supposed to be

miversal, of a grown-up man who had never played 'High, low, Jack, and the game,'" Mr. Junius Henri Browne contributes one of his ingenious studies on feminine psychology in "Women as Inconstants," there is a dainty bit of verse by T. W. Parsons, and another from the German (author not named) by C. P. Cranch.

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